

The JEWEL OF ASIA

COMEDY
OPERA
IN WHICH
GEORGE W
LEDERER
PRESENTS
JAMES T POWERS



BOOK AND LYRICS BY
FREDERIC RANKEN AND HARRY B. SMITH
MUSIC BY
LUDWIG ENGLANDER

VOCAL SCORE \$ 2.00 NET

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The
Jewel of Asia

A NEW MUSICAL COMEDY

❧ ❧ IN TWO ACTS ❧ ❧



Book and Lyrics by

FREDERIC RANKEN

AND

HARRY B. SMITH

Music by

LUDWIG ENGLANDER



Vocal Score, \$2.00 Net

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Produced by Mr. George W. Lederer, at the Park Theatre, Boston.

The Jewel of Asia.

Characters.

PIERRE LEROUGE , an artist who is forced by necessity to act as waiter in the café of Madame Hersillie.....		JAMES T. POWERS	
SIMOON PASHA , Minister of Police with up-to-date ideas.....		GEORGE O'DONNELL	
MUFTI , janitor of the Pasha's domestic establishment.....		WILLIAM CAMERON	
YUSSUF POTIPHAR , a young Turkish noble, heir of his uncle, the late Badeg Pasha.....		RITCHIE LING	
SERGEANT LAFITTE , the only surviving member of Napoleon's Old Guard.....		HARRY SHORT	
HASHISH	} Bodyguards of Simoon Pasha {	E. B. KNIGHT	
BACKSHEESH		FRANK SYMONDS	
ANATOLE , a student.....		A. E. DECKER	
FRANCOIS , a student.....		THOMAS MILLER	
A GENDARME		FRANK G. HILL	
ALI , the Pasha's favorite swordsman.....			
ZAIDEE , called the "Jewel of Asia," favorite better half of Simoon Pasha.....		BLANCHE RING	
MIMI , daughter of Sergeant Lafitte, employed in Mme. Hersillie's café.....		RACHEL BOOTH	
HERSILLIE , proprietress of a café.....		CARRIE PERKINS	
CORINNE	} Sisters in the millinery trade {	REINE DAVIES	
CONSUELO		IDA GABRIELLE	
BEBE , an oriental innocent, with no knowledge of the world.....		BESSIE GRAHAM	
PIERETTE	} Grisettes. {	ERMINIE EARLE	
BABETTE		MAUDE WYCHERLY	
AYALI	} Favorite wives of Simoon Pasha {	HARRIET BURT	
SALALI		BLANCHE BROOKS	
MEDORA	} The {	CECIL ROHDA	
DELILAH		MILDRED KEARNEY	
ZOBEIDE	} Wives {	TERESA BRYANT	
ZAZA		MABEL SLOCUM	
PERUNA	} of {	ADA VERNE	
SAPOLIA		MABEL VERNE	
PEROXIDA	} Simoon {	GLADYS KRUM	
CASSIA		YVONNE RIVERS	
WANDA	} Pasha. {	LOUISE DE RIGNEY	
NYANZA		AGNES ERRINGTON	
A PARISIAN THIEF		TOM COLLINS	
FIRST BEGGAR		MILO JOYCE	
SECOND BEGGAR		ROSS DALE	
ZUMRA	} The {	IDA GABRIELLE	
TUTU		LILLIE BRINK	
DUDU	} Pasha's {	ELLA RAY	
HATDEE		ETHEL GILMORE	

Chorus of Act I.—Parisians, Wives of Pashas, Grisettes, Flower Girls, Gens d'Armes, Students, Soldiers, etc.

Act II.—Wives inherited by Pierre, Turkish Guards, etc.

SCENIC LOCALE.

Act I.—Paris. Café and Boulevard.

Act II.—Turkish Asia. Interior of the late Badeg's Harem.

STAGED UNDER THE PERSONAL DIRECTION OF MR. GEORGE W. LEDERER
MUSICAL DIRECTOR.....MR. MAX HIRSCHFELD

THE JEWEL OF ASIA

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7
The Jewel of Asia.

Opening Chorus.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Allegro.

Piano. *ff*

Curtain.

Chorus.

The na - tives we, of dear Par-ee, Pro-ver - bi - al - ly

The na - tives we, of dear Par-ee, Pro-ver - bi - al - ly

The musical score is written for piano and voice. The piano introduction is in 6/8 time, key of D major, and is marked 'Allegro' and 'ff'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. The chorus enters with a vocal melody and piano accompaniment. The lyrics are 'The na - tives we, of dear Par-ee, Pro-ver - bi - al - ly'.

gay and free, There is an air, So deb - o - nair A - bout the real Pa -

gay and free, There is an air, So deb - o - nair A - bout the real Pa -

ri - si - an; So at first sight, It's eas - y quite, To spot the mer - ry

ri - si - an; So at first sight, It's eas - y quite, To spot the mer - ry

Par - is - ite who all the year Con - ti - nues here A - mid its joys e -

Par - is - ite who all the year Con - ti - nues here A - mid its joys e -

ly - si-an. The girls possess a jaun - y style, A cer - tain walk, a
 ly - si-an. Jaunt - y style, cer - tain

cer - tain smile That while 'tis filled with wile and guile, Is quite a com - pli -
 smile, Filled with wile, filled with

ment; All the men com - pli - ment,
 guile; The men have cer - tain ways of dress, Bo - he - mi - an 'tis more or less; A

All they are Pa - ris gent. Then
 rak - ish air, A leer - ing stare, That marks the Pa - ris gent. Then

here's Oh! here's to Pa-ris, — the world it would em - barrass To
 here's Oh! here's to Pa-ris, — the world it would em - barrass To

show an-oth - er ci - ty That is an - y - thing like this; For the
 show an-oth - er ci - ty That is an - y - thing like this; For the

na - tive or the stranger For the ro - ver and the ranger, Our Pa - ris is the
 na - tive or the stranger For the ro - ver and the ranger, Our Pa - ris is the

Ci - ty whose de - light no one should miss.
 Ci - ty whose de - light no one should miss.

Allegro grazioso.
 Entrance of Eight Milliners.

pp

Up - on the bright par - ti - cu - lar day, The lit - tle Co - rinne a -

cross the way, Will op - en a shop, Where mon - ey will drop, Ver - y

ra - pid - ly in - to her po - cket; For lit - tle Co - rinne is so

clev - er, I'm told; That if you've a care for your sil - ver and gold, When you're

Call-ing on her, you will sure-ly not er-er, If you leave your purse home and pad-

lock it; For if you have mon-ey, A - lon Monsieur! Your grip on it bet-ter be

strong Monsieur! When it comes to a bar-gain, we know who will win, She's a

charm-er of pur-ses, our lit-tle Co-rinne; For if you have mon-ey A-
(Little Corinne)
For if you have mon-ey A-

lon Mon-sieur! Your grip on it bet - ter be strong Mon-sieur! of
lon Mon-sieur! Your grip on it bet - ter be strong Mon-sieur! of

talk she's a line, that can-not fail to win And a char-mer of purs - es, is
talk she's a line, that can-not fail to win And a char-mer of purs - es, is

lit-tle Co-rinne.
lit-tle Co-rinne.

Students.
Hi

girls! Neglect your hats a while, Come set your pret - ty caps for us, Come

o - ver here and have a smile, With wine we are ge - ne - rous, Now

pray ob - serve this sub - tle wink, It means come here and have a drink, Come

Girls.
Well!

here! come here! come here! come here! come here! come here! here and have a drink!

well! of all the im - pu-dence, Such cheek is quite de - lect - a - ble; Re-

mem - ber Sir! that a mil - li - ner Is nothing if not re - spect - a - ble;

O -

ho in - deed? don't put on airs! Come here Oh! girls! for - get your cares! Hi

gar-cons hur-ry! Get in line! The girls in-sist on hav-ing wine.

Girls.
No! no! not we, You're

Rapping on Tables.

much too free. For if

O don't you care, ma - chérie. For if

you have mon-ey, A-lon Monsieur! Your grip on it bet-ter be strong Monsieur! of

you have mon-ey, A-lon Monsieur! Your grip on it bet-ter be strong Monsieur! of

talk she's a line, that can not fail to win And a charmer of purs-es is

talk she's a line, that can not fail to win And a charmer of purs-es is

lit-tle Co-rinne, Co-rinne, Co-rinne, Co-rinne, Co-rinne.

lit-tle Co-rinne, Co-rinne, Co-rinne, Co-rinne, Co-rinne.

"Pierre."

Words by
FREDERIC RANKEN.

Ensemble and Song.

Musie by
LUDWIG ENGLANDER.

Allegro.

Allegro.

f

Waiters.

What's the mat-ter? All is wrong, the cakes are bat-ter,

Ser - vi - ettes are soiled and rough; Gar-çon! Gar-çon!

Ser - vi - ettes are soiled and rough; Gar-çon! Gar-çon!

Waiters.
What's the mat-ter?

Cof-fee cold, The meat is tough, Oh! ev-ry-thing is
Cof-fee cold, The meat is tough, Oh! ev-ry-thing is

wrong.
wrong.

Time is fleeting,
Time is fleeting,

Waiters.
Oui! Oui! Oui!

We'd be eat-ing
We'd be eat-ing

On the
Oui! Oui! Oui! On the

fire our chops are burn-ing;
fire our chops are burn-ing;

Mes si-eurs, Madams, par don!
Mes si-eurs, Madams, par don!

For
For

our de-jeu-ner we're yearning.

our de-jeu-ner we're yearning, Please ex-cuse the long de-lay.

Exit Waiters.

Moderato. Mimi comes down.

Mimi.

Pray you all, don't cri-ti-cize, I'll tell you where the trou-ble lies; It is-nt here, it

quasi Recit

is-nt there, It's all on ac-count of Pi-erre.

Who?

Who?

poco rit.

mf

Allegretto parlando.

Mimi.

Tempo di Valse moderato.

When Pierre is a-way from
go to the ope-ra and
ev-er I die and I

our good ca - fé, Ev 'ry thing wrong goes the live long day For
sit up a - bove, I like it the best, when they sing a - bout love, I
have the grace To se-cure a pass to the Heavenly place, A

it's Pierre this and it's Pierre that, From fill - ing your glass, to pro -
go rath-er ear - ly and there I a - wait, Pi - erre who is com - ing a
first class pas - sage I'll sure-ly take, in a roy - al cha - ri -

cur - ing your hat; And if he were here now, you'd not have a care, For
lit - tle bit late; The ope - ra com - men - ces, the mus - ic is rare, But
ot, Pull - man make; yet the first thing I'll ask of St. Pe - ter there, Will

I am his Mi-mi and he's my Pi - - erre.
 I'm on-ly thinking: where is my Pi - - erre?
 cer-tain-ly be: where is my Pi - - erre?

p

Pierre! Pierre! where are you dear? It's lone-ly as can be, if
 Pierre! Pierre! where are you dear? I can not en-joy it, if
 Pierre! Pierre! where are you dear? Oh! this can't be Heav-en, if

you are not here, The cof-fee is strong And the milk is not
 you are not here, The or-ches-tra plays And its mus-ic is
 you are not here, I could list to the harps And the mus-ic so

sweet, The chops are all burned And not fit to eat.
 sweet, The ten-or is hand-some, the danc-er pe-tite.
 sweet, I could take a walk on the sil-ver street.

V

Pi-erre! Pi-erre! Where are you dear? It's lone-ly as
 Pi-erre! Pi-erre! Where are you dear? I can-not en-
 Pi-erre! Pi-erre! Where are you dear? Oh! this can't be

La-la La-la Where are you dear? It's lone-ly as
 La-la La-la Where are you dear? I can-not en-
 La-la La-la Where are you dear? Oh! this can't be

Chorus.
 Pierre! Pierre! Where are you dear? It's lone-ly as
 Pierre! Pierre! Where are you dear? I can-not en-
 Pierre! Pierre! Where are you dear? Oh! this can't be

can be, if you are not here, The pas-try is bad And the
 joy it, if you are not here, The house is a - blaze And the
 Heav-en, if you are not here, I could sit and rest On a

can be, if you are not here, The pas-try is bad And the
 joy it, if you are not here, The house is a - blaze And the
 Heav-en, if you are not here, I could sit and rest On a

can be, if you are not here, The pas-try is bad And the
 joy it, if you are not here, The house is a - blaze And the
 Heav-en, if you are not here, I could sit and rest On a

steaks are rare, Oh! we can't run the place with - out Pi -
 la - dies are fair, But to me it's not ope-ra, with-out Pi -
 gold - en chair, But it would not be Heav-en, with-out Pi -

steaks are rare. Who? Pi -
 la - dies are fair. Who? Pi -
 gold - en chair. Who? Pi -

steaks are rare. Who? Pi -
 la - dies are fair. Who? Pi -
 gold - en chair. Who? Pi -

1. 2. 3.
 erre. 2. I erre.
 erre. 3. When

erre!
 erre!

erre!
 erre!

erre.
 erre.

f

Beggars' Chorus.

Words by
FREDERIC RANKEN.

Music by
LUDWIG ENGLANDER.

Allegro moderato.

Beggars.

Hist! Hist!

Allegro moderato.

Piano.

p *mf*

Hist! Hist!

Hist! Hist!

With a With a

mf *mf*

cau-tion, most dis - creet - ly Drawing near, With a

cau-tion, most dis - creet - ly Drawing near, With a

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in treble and bass clefs, featuring a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

shift-y, thrift-y, glance, we look a - round, we look a - round; We're pre-

shift-y, thrift-y, glance, we look a - round, we look a - round, look around, We're pre-

The second system continues the musical score. The vocal staves have lyrics that span across the measures. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the left hand. The key signature and time signature remain the same.

pared to van - ish quick - ly, If we hear The

pared to van - ish quick - ly, If we hear The

The third system concludes the musical score on this page. The vocal staves end with a final note and a fermata. The piano accompaniment also concludes with a final chord. The key signature and time signature are consistent with the previous systems.

foot - steps of po - lice - men, on the ground, on the ground; Yet to

foot - steps of po - lice - men, on the ground, on the ground; Yet to

ben - e - fit by char-i - ty, We shout with reg - u - lar - i - ty, Oh!

ben - e - fit by char-i - ty, We shout with reg - u - lar - i - ty, Oh!

alms, give us alms! We cry, we cry with a -

alms, give us alms! We cry, we cry with a -

bil - i - ty, hu - mil - i - ty; We - ven - ture with ci -

bil - i - ty, hu - mil - i - ty; We - ven - ture with ci -

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains three measures of music with lyrics: "bil - i - ty, hu - mil - i - ty; We - ven - ture with ci -". The bottom staff is a piano accompaniment in bass clef, also in one flat. It contains three measures of music, with the lyrics "bil - i - ty, hu - mil - i - ty; We - ven - ture with ci -" written below it. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

vil - i - ty To stop each pass - er by, to

vil - i - ty To stop each pass - er by, to

The second system of the musical score continues the vocal and piano parts. The vocal line (top staff) has three measures with lyrics: "vil - i - ty To stop each pass - er by, to". The piano accompaniment (bottom staff) also has three measures with the same lyrics written below. The musical notation continues with similar rhythmic patterns and harmonic support for the vocal line.

stop each pass - er by; Then it's tap, tap, tap, For we

stop each pass - er by; Then it's tap, tap, tap, For we

The third system of the musical score concludes the page. The vocal line (top staff) has three measures with lyrics: "stop each pass - er by; Then it's tap, tap, tap, For we". The piano accompaniment (bottom staff) also has three measures with the same lyrics written below. The piano part includes a rhythmic pattern of eighth notes and chords, providing a solid foundation for the vocal melody.

nev - er give a rap; Our wealth is a lit - tle pelf, Our

nev - er give a rap; Our wealth is a lit - tle pelf, Our

The first system of the musical score consists of three measures. The vocal staves (treble and bass clef) have lyrics underneath. The piano accompaniment is shown in grand staff notation (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The melody in the vocal staves is a simple, rhythmic line. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

lives we leav - en By the thought that Heav - en Helps the

lives we leav - en By the thought that Heav - en Helps the

The second system of the musical score consists of three measures. The vocal staves (treble and bass clef) have lyrics underneath. The piano accompaniment is shown in grand staff notation (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The melody in the vocal staves continues the previous system. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

man, who helps him - self; Then it's tap, tap, tap, For we

man, who helps him - self; Then it's tap, tap, tap, For we

The third system of the musical score consists of three measures. The vocal staves (treble and bass clef) have lyrics underneath. The piano accompaniment is shown in grand staff notation (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The melody in the vocal staves continues the previous system. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

nev-er give a rap, Heav-en helps the man, who helps him - self.

nev-er give a rap, Heav-en helps the man, who helps him - self.

This block contains the first system of a musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff. The piano part consists of chords and single notes.

Dance.

This block contains the second system of the musical score, labeled "Dance." It features a piano accompaniment in the upper and lower staves. The key signature remains one flat (B-flat), and the time signature is 4/4. The piano part consists of chords and single notes, with some triplets indicated by a '3' over the notes.

(Mimi enters at end of dance)

32

Moderato.

Mimi.

Musical score for Mimi's entrance, measures 32-35. The music is in 3/4 time, key of D major. Mimi's vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G2, followed by a quarter note A2, and then a half note B2. The piano part includes a mezzo-forte (mf) dynamic marking and a piano (p) dynamic marking.

Pierre! Pierre!

Musical score for Mimi's first vocal phrase, measures 36-40. The music is in 3/4 time, key of D major. Mimi's vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G2, followed by a quarter note A2, and then a half note B2.

Where are you? dear! The hours pass but slow-ly, if you are not

Musical score for Mimi's second vocal phrase, measures 41-45. The music is in 3/4 time, key of D major. Mimi's vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G2, followed by a quarter note A2, and then a half note B2.

here; I'm sad without you, dear! And hun - gry quite, So

Hours growing late And we're hun - gry quite, We

Hours growing late And we're hun - gry quite, We

Musical score for Mimi's third vocal phrase, measures 46-50. The music is in 3/4 time, key of D major. Mimi's vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G2, followed by a quarter note A2, and then a half note B2.

dull is the day, that with you here, is bright; Pi-erre!

have-n't a sou, For the com - ing night; Pierre!

have-n't a sou, For the com - ing night; Pierre!

Pi - erre! Where are you? dear! The hours pass but slow - ly, if
 Pierre! You should be here.
 Pierre! You should be here.

you are not here; I would, I were with you, I — care not
 There's com - fort in - side And there's food to
 There's com - fort in - side And there's food to

where, Life is not worth the liv - ing, without Pi - erre.
 Pierre.
 Who?

spare, But we can't get a bit, with - out Pi - erre.
 spare, But we can't get a bit, with - out Pi - erre.

Please Don't Move!

Words by
FREDERIC RANKEN.

Music by
LUDWIG ENGLANDER.

Allegro moderato.

Voice. *Pierre.*

1. As I

Piano.

f

travel a - round this bus y world, The cu rious things I
man— had started to cross the street, At - tired in a man - ner

see, — I like — to keep in my mem - o - ry deep, So a
trim, — When he slipped and fell and a keg — of beer From a

cam - e - ra I've — with me; — When fa - mous men or
wag - on dropped on him; — It chanced that I was

wom - en I pass, The chance I al - ways seize — To
pass - ing by, While in the mud he lay, — As he

say — quite free: "Will you fa - vor me? With just — a mo - ment,
kicked his leg To get rid of the keg, I — stopped a bit to

please!"
say:

"Please don't — move! Please don't — move! I
 "Please don't — move! Please don't — move! You

don't ob - ject if you want to swear, I know you're bus-y but
 look so queer with a load of beer, It's luck-y I've got — my

don't you care. Please don't — move! Please don't —
 ko - dak here. Please don't — move! Please don't —

move! — I nev - er can miss Such a chance as this, So
 move! — A fire en - gine humming Right o - ver you com - ing, But

Please don't move!
 Please don't move!

Chorus.
 Please don't — move!
 Please don't — move!
 Please don't — move!

Now — just look pleas - ant, ex -
 As a car ran o - ver, I

Please don't — move!
 Please don't — move!
 Please don't — move!

cuse my smile, Your coat's so fun - ny, It's last year's style;
took him quick, I said: "with your legs off you can - not kick"

It's be -
If ___

Please don't ___ move!

gin - ning to rain and you've on - ly a cane, But
 you are in a hur - ry, Go on and wor - ry, But

But
 But
 But

1. please don't move!" 2. A — move!"
 please don't move!"

please don't move!"
 please don't move!"
 please don't move!"

please don't move!"

We Say we'll Do a Thing, but then we Don't.

Words by
JAMES T. POWERS.

Music by
LUDWIG ENGLANDER.

Moderato. *Allegro.*

Voice.

1. When some kind friend comes
2. The trou - ble in your
3. When you are run - ing

Piano. *mf*

up to you And tells you what some fel - low said, That you said this, and
house be-gins, When cook is spoil - ing all you eat, She roasts the roast and
short of cash, The house ex - pens - es make you blue, There's the bill for coal, the

he said that, That starts the wheels right in your head; You swear that you will
burns the toast, She drinks a lot, she is - n't neat; You swear that you will
bill for wood, you real - ly don't know what to do; For dry goods and gowns the

be re - venged, The thing keeps run - ning in your brain And
 be re - venged, That you'll dis - charge her right a - way; Wifey
 bills come in, You see its for - ty for a hat; You

when you meet friends on the street, You start in to ex -
 says: "take care! she's list'n - ing there," And to your wife you'll
 say: just wait till I get home, I'll show her where she's

plain: "I'll smash him and I'll thrash him, Just as
 say: "I'll show her that I know her, I have
 at." I'll tell her: "I'm a fel - low Who will

soon as he is found, I'll make him eat his
 dealt with cooks be - fore, I'll take her by the
 nev - er stand for it," I'll show her, I'm the

hat I will, with him I'll mop the ground; I'll pick him up a-
 shoulder And I'll shove her through the door; I'll throw her trunk right
 Boss, I am, on her I'll quick-ly sit; I'll send that hat right

cross my knee And break his back in two, When I get through they'll
 af-ter her, She'll go this ver-y day, Just stand out-side and
 back a-gain, I'll be as hard as stone, Just wait un-til I'm

sweep him up, I'll show you what I'll do; But when you meet that
 his-ten And you'll hear what I will say; But when you meet the
 through with her, 'Til I see her a-lone; But when you meet that

Quasi Recit.

gen-tle-men, it's ten to one you'll say; "Good
 cook her-self, it's ten to one you'll say; "Good
 wife of yours, it's ten to one you'll say; "Good

Moderato.

morn - ing Bill! how are you? how do'ye do? I've got
 morn - ing Ann! Good morn - ing! how do'ye do? I've got
 morn - ing love! been lone - some dear to day, I've got

some - thing that I want to ask of you, Did
 some - thing that I want to ask of you, You
 some - thing pet that I would like to say, Re -

you go round the street and blow? And say that I was so and so? You
 say your room is dark at night, I'll put in a new e-lectrielight, I'll
 ceived a bill for you my dear And rath - er large it does ap - pear, But

are my friend and I would like to know; Now I
 change the pa - per, that will make it bright; I'll
 dar - ling! I will pay it, nev - er fear; I

know you would - n't say a thing like that, Of
 buy for you a nice new fea - ther bed, When your
 know you'd like to have a dress to match, My

such a thing, I'm sure you could not think, I
 work is through, I know you must be dead; Your
 dar - ling you can have it right a - way; Just

know you are my friend, still I've known you from a boy, Bill! Come
 roast beef it is fine, Ann! Your pies are right in line, Ann! The
 get an op - era cloak too And buy an - oth - er hat, do! Then

Refrain .

round the cor - ner let us have a drink.
 kit - chen's hot all - right, I'll fan your head. 1. 3. We
 send the bill to me and I will pay.

mf *p*

say we'll do a thing, but then we don't, We

think we'll say a thing, but then we won't; The

thing we think we're going to say, we'll say it to our-selves all day, but

when it comes the time, you know we don't. don't.

Twelve Pretty Wives from Turkey.

Words by
FREDERIC RANKEN.

Music by
LUDWIG ENGLANDER.

Allegro.

Piano. *ff* *mf*

Wives.
We are

twelve pretty wives, who are glad of our lives, 'Tho we live in the Pash-a's

Harem
Mufti.

I am Muf-ti the lad, who when they are bad, comes a - round with a whip to

Ha - rem, Ha - rem, Ha - rem,

scare 'em; Scare 'em, Scare 'em, Scare 'em,

Ha - rem; Where the cus - tom pre-vails, that we all must wear veils, Tho we're

Scare 'em.

p

bound to con-fess, we can't bear 'em;

I'm a - round to ob-serve, if they

The first system of the musical score. It consists of three staves. The top staff is a vocal line in B-flat major (one flat) with a key signature of one flat. The lyrics are "bound to con-fess, we can't bear 'em;". The middle staff is a vocal line with the lyrics "I'm a - round to ob-serve, if they". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

work up the nerve, As they fre - quent-ly do to tear 'em.

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal lines have the lyrics "work up the nerve, As they fre - quent-ly do to tear 'em." The piano accompaniment continues with chords and moving lines.

Bear 'em, Bear 'em, Bear 'em, Bear 'em.

Tear 'em, Tear 'em, Tear 'em, Tear 'em.

The third system of the musical score. It features repeated vocal phrases. The top staff has the lyrics "Bear 'em, Bear 'em, Bear 'em, Bear 'em." The bottom staff has the lyrics "Tear 'em, Tear 'em, Tear 'em, Tear 'em." The piano accompaniment includes a *ff* (fortissimo) marking in the final measure.

ob - serve,
He's 'round to observe, ob - serve, If we
I'm a round to observe,

the nerve,
work up the nerve, the nerve, As we fre - quent - ly do, to
If they work up the nerve,

tear 'em. Our
As they fre - quent - ly do, to tear 'em.

ha-rem, Won't wear 'em, We'll tear 'em, Won't
I'll scare 'em, Won't spare 'em, I dare 'em,

accel

wear 'em, We'll tear 'em; We're the wives of the Pasha of Turkey, of
I'll scare 'em; of Turkey,

mf

Tur-key, of Tur-key; Con-sid-ered both pret-ty and
of Tur-key, of Tur-key;

p

perk-y, O - ri - en - tal - ly speaking you know; We live as you may have con -

They live

clud - ed, Se - clud - ed, Se - clud - ed; Where

— as con - clud - ed, Se - clud - ed; Yes! you did;

gen - tle-men nev - er in - trud - ed;

If they did, I'd re - quest 'em to

go, with my good stout whip, I'd go crack, crack, crack, with my

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line begins with a whole rest, followed by the lyrics "go, with my good stout whip, I'd go crack, crack, crack, with my". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

With a loud we know And a
good stout whip, I'd crack, crack, crack, crack.

The second system of the musical score. The vocal line continues with the lyrics "With a loud we know And a" and "good stout whip, I'd crack, crack, crack, crack." The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *f* (forte) in the right hand.

gen - tle - man in - trud - ing, Would - n't hes - i - tate con - clud - ing, It was

The third system of the musical score. The vocal line concludes with the lyrics "gen - tle - man in - trud - ing, Would - n't hes - i - tate con - clud - ing, It was". The piano accompaniment continues with the same rhythmic pattern.

real-ly, real-ly, real-ly, real-ly, real-ly time to go;— We are

twelve pret-ty wives, who are glad of our lives, Tho' we live in the Pash-a's

ha - rem;

I am Muf - ti, the lad, who when they are bad, Comes a

We are hand-some, we are pret-ty, we're con -

round with a whip to scare 'em Yes! you are,

p

sidered cute and wit-ty; we're the la-dies of the fa-mous Pash-a's har -

So you are, the Pash - a's har -

em.

em.

f

'Twas Better Late than Never.

Words by
FREDERIC RANKEN

Music by
LUDWIG ENGLANDER.

Voice. Rose

Andantino.

mf *p*

Piano.

bye gone day, Such a maid there was In a
youth they say Who loved the long one day, Came a
age drew night, Un - mar - ried was by, 'Til old

ev - en I, Who'd oft - en wear An ab - sent air And a
same old way, He posed like this, Be - fore the miss, Then he
old, old maid And she said: "I see None will mar - ry me;" When there

sim - ple ques - tion an - swer — With a blank, blank
 had the nerve to ask her — For a lit - - tle
 came an ag - ed par - ty, — Who had pro - - per -

stare, — Then wait a - while, e'er she made re - ply. But
 kiss, — Asked this maid who's ne'er been kissed be - fore. But
 ty — And to woo her, his ad - dres - ses paid. But

Allegretto.

'twas bet - ter late than nev - er, The absent - mind - ed miss was ve - ry
 'twas bet - ter late than nev - er, A maiden can't go all un - kissed for
 'twas bet - ter late than nev - er, To mar - ry him was ve - ry, ve - ry

elev - er, She but fol - lowed out a rule, She had
 ev - er, In the dark he kissed her twice, Tho' 'twas
 elev - er, As a wid - ow with his cash, She had

late - ly learned in school: That 'twas bet - ter to be late, than
 late she found it nice: For 'twas bet - ter to be late, than
 Suit - ors young and rash, Which was bet - ter to have late, than

nev - er; Oh! it's bet - - ter late,

(Girls)

But 'twas bet - ter late, than nev - er; The
 But 'twas bet - ter late, than nev - er; A
 But 'twas bet - ter late, than nev - er; To

bet - ter late, It's
 ab - sent mind - ed miss was - ve - ry elev - er; She had
 maid - en can't go all un - kissed for ev - er; In the
 mar - ry him was ve - ry, ve - ry elev - er; As a

bet - ter late, That 'twas
 fol - lowed out a rule, She had late - ly learned in school.
 dark he kissed her twice, Tho' 'twas late, she found it nice.
 wid - ow with her cash, She had suit - ors young and rash.

bet - ter to be late, than nev - er. nev - er.

mf

1 & 2 *Fine*

Dance.
Moderato.

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Pasha's Entrance March.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

A la Marcia moderato.

Piano

SOPRANO.

Yon - der ap - proach - es a po - ten - tate, Shout and sing! Lau - rels bring!

TENOR.

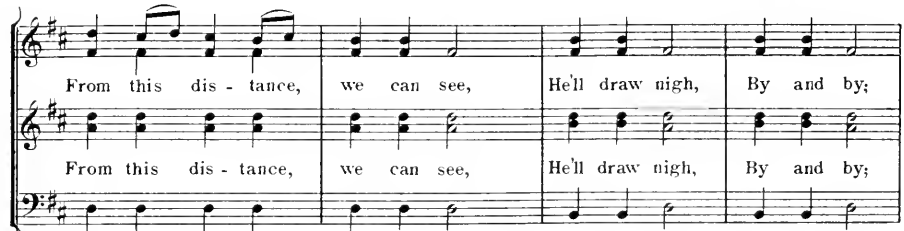
Yon - der ap - proach - es a po - ten - tate, Shout and sing! Lau - rels bring!

BASS.




We will greet him in a pro-per state, Shout and sing! Lau-rels bring!

We will greet him in a pro-per state, Shout and sing! Lau-rels bring!

From this dis - tance, we can see, He'll draw nigh, By and by;

From this dis - tance, we can see, He'll draw nigh, By and by;

He has mo - ney and a pe - di - gree And this Turk We shall work;

He has mo - ney and a pe - di - gree And this Turk We shall work;



So let us make the wel - kin ring,

So let us make the wel - kin ring,

That seems to be the pro - per thing,

That seems to be the pro - per thing,

Let us make the wel - kin ring, this seems to be the pro - per

Let us make the wel - kin ring, this seems to be the pro - per

thing; Bow then beau-ti-ful-ly, Bow du-ti-ful-ly,
 thing; Bow then beau-ti-ful-ly, Bow du-ti-ful-ly,
 thing, pro-per thing;

For it is but his right-ful due, Har-mon-i-ous-ly,
 For it is but his right-ful due, Har-mon-i-ous-ly,

En-pho-ni-ous-ly, to cheer and shout for him is our cue.
 En-pho-ni-ous-ly, to cheer and shout for him is our cue.

Ec - stat - i - cal - ly, Fa - nat - i - cal - ly, 'tis our de - light to

Ec - stat - i - cal - ly, Fa - nat - i - cal - ly, 'tis our de - light to

grov - el now, Hu - mil - i - at - ed, Con - cil - i - at - ed,

grov - el now, Hu - mil - i - at - ed, Con - cil - i - at - ed,

poco rall.
In the — dust we bow, in dust we bow; then beau - ti - ful - ly,

poco rall.
In the dust we bow, in dust we bow; then beau - ti - ful - ly,

poco rall.

Bow du - ti - ful - ly! For it is but his right - ful due,
Bow du - ti - ful - ly! For it is but his right - ful due,

Har - mo - ni - ous - ly, Eu - pho - ni - ous - ly, We glad - ly make the
Har - mo - ni - ous - ly, Eu - pho - ni - ous - ly, We glad - ly make the

wel - kin ring; Yon - der approach - es a po - ten - tate, Shout and sing!
wel - kin ring; Yon - der approach - es a po - ten - tate, Shout and sing!

Lau-rels bring! We will greet him in a prop-er state, Lau-rels bring!
 Lau-rels bring! We will greet him in a prop-er state, Lau-rels bring!

The first system consists of three staves. The top two are vocal staves in treble clef, and the bottom is a piano accompaniment in bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The lyrics are: "Lau-rels bring! We will greet him in a prop-er state, Lau-rels bring!". The piano accompaniment features a steady bass line and chords in the right hand.

Shout and sing!
 Shout and sing!

The second system also consists of three staves. The top two are vocal staves in treble clef, and the bottom is a piano accompaniment in bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The lyrics are: "Shout and sing!". The piano accompaniment features a steady bass line and chords in the right hand, with some triplet figures in the vocal melody.

I am the Pasha.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Allegretto. *Simoon Pasha.*

1. You may search the sea, you may
fer-ring a - gain to my -

search the land From Ice - land's ice, to In - dia's strand; But
self a while, I bid you ob - serve this sar - cas - tic smile; I

nev - er you'll find, how - ev - er you try, A des - pot who's half as des -
use it now and a - gain for fun And it is con - sid - er'd a

Piano. *p*

Allegro.

pot-ic as I.
dread-ful one.

Which no - bod-y, no - bod-y, no - bod-y, no - bod-y,
Which no - bod-y, no - bod-y, no - bod-y, no - bod-y,

Allegro.

f

Tempo I.

Ob - serve if you please, this
And al - so take note of this

no - bod-y can de - ny.
no - bod-y can de - ny.

Tempo I.

p

bas-i-lisk eye Its ev-'ry glance can pe-tri-fy; This
grue-some scowl, It caus-es the dogs to whine and howl, While

eye the proud-est of hearts can tame And this oth-er eye here, is
lit-tle boys see-ing it, run and yelp, The Pa-sha is scowling a -

Allegro.

just the same.
gain, help! help!

Which no-bod-y, no-bod-y, no-bod-y, no-bod-y, no-body can de -

Which no-bod-y, no-bod-y, no-bod-y, no-bod-y, no-body can de -

Allegro.

f

Tempo I.

This ear that e'er can hear, what-e'er Is
I've a lot of wives and they all are fair, I have

ny.
ny.

Tempo I.

go - ing on most ev - 'ry-where, Of gos - sip miss - es no
gath - er'd them in from ev - 'ry-where And nev - er you'll see in your

siu - gle bit And this oth - er ear here, is the mate to it.
mor - tal lives, A bet - ter train'd lot — of fright - end' wives.

We
We

hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of
 hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of

This haugh-ty nose, is a Ro - man one, Like
 For when I come home and my tem - per's worst, They

that.
 that.
 that.

that of the Duke of Wel - ling - ton; It is up to date, it is.
 run to see, who'll get my slip - pers first; They tremble when - ev - er my

up to snuff, I have on - ly one, but its quite e - nough;
face they see And with good rea - son, you'll all a - gree;

We

We

hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of
hav - n't a doubt, we hav - n't a doubt, we hav - n't a doubt of

Allegro moderato.

For I am the

that, we hav - n't a doubt of that.

that, we hav - n't a doubt of that.

Allegro moderato.

Pa - sha, A great po-ten-tate And I pos-sess the keys of

fate; _____ My wives from Cir-cas-sia con-sid-er me

great And on my smile or frown they wait; _____ When

peo-ple ap-proach me, they do so with dread, For I've a tem-per

wild and free; All men who come near me, Must

trem - ble and fear me; So ter - ri - ble I am, So ter - ri - ble I am, As

ev - ry one can see.

For he is the Pa - sha, a great po - ten -

For he is the Pa - sha, a great po - ten -

tate And he pos - sess - es the keys of Fate; His

tate And he pos - sess - es the keys of Fate; His

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts have the lyrics "tate And he pos - sess - es the keys of Fate; His". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a fermata over the final measure.

The piano accompaniment for the first system is shown in a grand staff. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line. A fermata is placed over the final measure of the right hand.

wives from Cir - cas - sia con - sid - er him great And on his smile or

wives from Cir - cas - sia con - sid - er him great And on his smile or

The second system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts have the lyrics "wives from Cir - cas - sia con - sid - er him great And on his smile or". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a fermata over the final measure.

The piano accompaniment for the second system is shown in a grand staff. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line. A fermata is placed over the final measure of the right hand.

When peo - ple ap - proach me, they
frown we wait;
frown we wait, or frown we wait.

do so with dread, For I've a tem - per wild and free;

So
All men who come near him, Must trem - ble and fear him;
All men who come near him, Must trem - ble and fear him;

ter-ri-ble I am, So ter-ri-ble I am, So ter-ri-ble I am, So

Tempo I.

ter-ri-ble I am, As ev-'ry one can see. 2. Re - see

ev-'ry one can see. see.

ev-'ry one can see. see.

Tempo I. Allegro vivo.

Finale Act I.

Words by
HARRY B. SMITH.

THE JEWEL OF ASIA.

Music by
LUDWIG ENGLANDER.

Allegro Vivo.

Piano. *ff*

Chorus.

To Tur - key, on to Tur - key, let us

To Tur - key, on to Tur - key, let us

Allegro.

go with - out de - lay to - day, be read - y To that land so Or - i -

go with - out de - lay to - day, be read - y To that land so Or - i -

en - tal, For we must no more in Pa-ris stay. To Turkey, on to

en - tal, For we must no more in Pa-ris stay. To Turkey, on to

Tur - key, to that land so sen - ti - men - tal, Come be read - y

Tur - key, to that land so sen - ti - men - tal, Come be read - y

One and all, for leav - ing just as quick - ly as you

One and all, for leav - ing just as quick - ly as you

may; To Tur-key, Come all to Tur-key let us

has - ten To Tur-key, Come all to Tur-key, let us

Simon Pasha.

go.

When I

Allegro moderato.

catch that bold ab-sconder, Who with her hasdared to wander,

Pierre.
Yes! I would if I were you;

I will slay him, I will flay him, He has

carried off my fav-o-rite And I swear that he shall pay for it,

That's just what you ought to do.

I will starve him, slice and carve him,

Serpents fierce shall crush and coil him In hot vit-ri-ol I'll boil him,

That's a ver-y love-ly scheme,
Sa - bres slash him, Dag-gers gash him,

I will grind him in - to powd - er, I will make him in - to chowd - er,

I will look a perfect dream.
Chop his toes off, cut his nose off,

Now if trou-ble e'er comes to
Allegretto.
poco a poco rit. *p*

This system contains the first musical staff with a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked 'Allegretto' and the dynamics include 'poco a poco rit.' and 'p'.

make you fret, You can mere-ly light a ci - ga - rette; Now if

This system continues the musical score with the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

trou - ble e'er comes to make you fret, You can mere-ly light a ci - ga -

This system continues the musical score with the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

rette; And if an - y trou-ble bore you Trust to us we do im-plore you; To con-

This system concludes the musical score with the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

Allegro.

Pierre.

I'm sure you are

sole you we are read-y, we are read - y.

Allegro.

all ver - y kind,

Oh! we're ver - y friend - ly, you'll

Oh! we're ver - y friend - ly, you'll

ff

Tempo di Valse Moderato.

When af - fairs of the na - tion go find.

find.

poco rit.

mf

Tempo di Valse Moderato.

wrong, Take out of your pock - et a match,

Go wrong, A

Go wrong, A

Ciga - rettes from your case you will get, And

match, You get,

match, You get,

then you light up with a scratch; And soon all your

A scratch;

A scratch;

trou-ble is just a joke, The world is a bub-ble And

Moderato.

love ends in smoke, Yes! all an-noyance you soon for-get, When

you have lighted a cig-a-rette; The

Yes! all an-noyance you soon for-get;

Yes! all an-noyance you soon for-get;

poco rit. *p*

The musical score is written for voice and piano. It begins with a vocal line in G-flat major, 4/4 time, with lyrics 'then you light up with a scratch; And soon all your'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A piano marking 'p' is present. The score continues with a vocal line 'trou-ble is just a joke, The world is a bub-ble And'. The piano part features a more active melody in the right hand. A tempo change to 'Moderato.' is indicated. The vocal line continues with 'love ends in smoke, Yes! all an-noyance you soon for-get, When'. The piano part has a steady eighth-note accompaniment. The score then branches into two systems. The first system has a vocal line 'you have lighted a cig-a-rette; The' and piano accompaniment. The second system has two vocal lines, both with lyrics 'Yes! all an-noyance you soon for-get;'. The piano part continues with the same accompaniment. The score ends with a piano line marked 'poco rit.' and 'p'.

Tempo di Valse Moderato.

hundred dol - lars you owe, _____ Puff! Puff!

Puff!

Puff!

Tempo di Valse Moderato.

A

It fades from your sight, The trou - ble mak - ers you know, _____

Puff!

Puff!

p

— Puff! Puff! You put them to flight, Let the oth-er man

Puff! Puff!

Puff! Puff!

f *p*

This system contains a vocal melody and a piano accompaniment. The key signature has two flats (B-flat major). The vocal line begins with a rest followed by the lyrics 'Puff! Puff!'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics *f* and *p* are indicated in the piano part.

walk the floor, my boy! Let the cred - it - ors growl and croak; —

This system continues the musical piece. The vocal line has the lyrics 'walk the floor, my boy! Let the cred - it - ors growl and croak;'. The piano accompaniment continues with chords and a moving bass line.

It is lit - tle you care, You are free as the air, While you smoke;

This system concludes the musical piece. The vocal line has the lyrics 'It is lit - tle you care, You are free as the air, While you smoke;'. The piano accompaniment provides harmonic support with chords and a steady bass line.

smoke. smoke. All Principals with Soprano I.

The hun - dred dol - lars you owe, —
The hun - dred dol - lars you owe, —

Puff! Puff! Puff! Puff! It fades from your sight, The
Puff! Puff! Puff! Puff! It fades from your sight, The

trou - ble mak - ers you know, — Puff! Puff! Puff! Puff! You
trou - ble mak - ers you know, — Puff! Puff! Puff! Puff! You

The musical score is written for a vocal ensemble (Soprano I and Principals) and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into three systems. The first system shows the vocal parts entering with the lyrics 'smoke. smoke.' and then 'The hundred dollars you owe, —'. The piano part provides a rhythmic accompaniment. The second system continues the vocal parts with 'Puff! Puff! Puff! Puff! It fades from your sight, The'. The piano part continues with a similar rhythmic pattern. The third system shows the vocal parts with 'trou - ble mak - ers you know, — Puff! Puff! Puff! Puff! You'. The piano part continues with the same rhythmic accompaniment.

put them to flight, Let the oth-er man walk the floor, my boy! Let the
 put them to flight, Let the oth-er man walk the floor, my boy! Let the

cred - i - tors growl and croak, It is lit - tle you care, you are
 cred - i - tors growl and croak, It is lit - tle you care, you are

Pierre.
 To
 free as the air, While you smoke, smoke, smoke.
 free as the air, While you smoke, smoke, smoke.

ff *p*

Quasi Recit.

Mimi.

Tur-key, will you go with me and help me spend my cash? I'll

go to keep an eye on you and help you cut a dash;

We would

We would

glad-ly go a-long with you, if you would pay the fare.

glad-ly go a-long with you, if you would pay the fare.

Allegro molto.

Wives.

Al-though dear Par-is so at-trac-tive is and life at home in-

This system contains the first four measures of the piece. The vocal line begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The lyrics are 'Al-though dear Par-is so at-trac-tive is and life at home in-'. The piano accompaniment is written for grand staff (treble and bass clefs) with block chords and moving lines in both hands.

ac-tive is, we do what we are told to, as all well trained la-dies

This system contains measures 5 through 8. The vocal line continues with the lyrics 'ac-tive is, we do what we are told to, as all well trained la-dies'. The piano accompaniment continues with similar harmonic support.

should And though we hate to leave so sud-den-ly, When we were shopping

This system contains measures 9 through 12. The vocal line has a slight pause before 'And' and then continues with 'should And though we hate to leave so sud-den-ly, When we were shopping'. The piano accompaniment features more active bass lines in measures 11 and 12.

mer-ri-ly, we mind our lord and mas-ter, for we promised to be

This system contains measures 13 through 16. The vocal line concludes with 'mer-ri-ly, we mind our lord and mas-ter, for we promised to be'. The piano accompaniment provides a steady harmonic foundation throughout.

good, we did, we prom-ised to be al ways ver- y, ver - y

good. Pasha.

E - nough! Lets away, This Par - is so gay, is no place for you to

Moderato.

stay.

Hi -

Allegro moderato.

All Principals.

yah! Hi - yah! To the O - ri - en - tal land, We're go-ing for a

time so grand; Yes! O - ri - en - tal land's the

O - ri - en - tal land's the place for times so grand;

Yah! Hi - yah! To the O - ri - en - tal

The first system of a musical score in B-flat major. It consists of four staves: a vocal line, a piano accompaniment, and two additional staves. The vocal line begins with the lyrics "time so grand; Yes! O - ri - en - tal land's the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The two additional staves provide harmonic support with chords and single notes.

place for times so grand; Hail! Ai -

Ai - yah! Hail!

land; Ai - yah! Ai - yah! Hail!

The second system of the musical score. It continues the vocal and piano parts. The vocal line includes the lyrics "place for times so grand; Hail! Ai -", "Ai - yah! Hail!", and "land; Ai - yah! Ai - yah! Hail!". The piano accompaniment maintains its rhythmic pattern, and the additional staves provide harmonic support. The system concludes with a double bar line.

Hail! A-board Yo-ho! To Stam-boul let us go, A-

No more de-lay; board Yo-ho! to Stam-boul let us go; A-board then for Con-stanti-nople!

Where all dress pic-tur-esque-ly And dance a bit gro-tesque-ly, O-da-

Pic-tu-resque And gro-tesque All O-da-

lisk pose sta - tu - esque-ly, Where all the nautch girls smil-ing Woo with Their
 the Turks are Pic - tu - resque And gro -

lisk pose sta - tu - esque-ly

ah
 smiles be-guil-ing In the dance they slow-ly sway;
 tesque; Tur - kish peo - ple are While the
 In the dance they slow-ly sway;

Yes sound-ing,
 Yes sound-ing,
 Nar-gi - leh is sound-ing clear And the Tom - tom is

Sva

Yes!

Yes! ring-ing, The nar-gi-leh is wild-ly ring-ing, clear

ring-ing near, The nar-gi-leh is wild-ly ring-ing, is ring-ing

And we hark to the Mu-ez-zins strain.

And we hark to the Mu-ez-zins strain.

Where all dress pic-tu-resquely And dance a bit grotesque-ly,

Pic-tu-resque And gro-tesque,

Allegro molto.

98

ah

O - da - lisks pose sta - tu - esque - ly, Where all the nautchgirls smil - ing

All the Turks are Pic - tur - esque

O - da - lisks pose sta - tu - esque - ly, *loco*

Sva

Woo with their smiles be - guil - ing In the dance they slow - ly sway.

And gro - tesque; Turk - ish peo - ple are.

In the dance they slow - ly sway, *loco* *Allegro molto.*

Sva

Sva *loco*

Opening Ensemble.

Act II.

Words by
FREDERIC RANKEN.

THE JEWEL OF ASIA.

Music by
LUDWIG ENGLANDER.

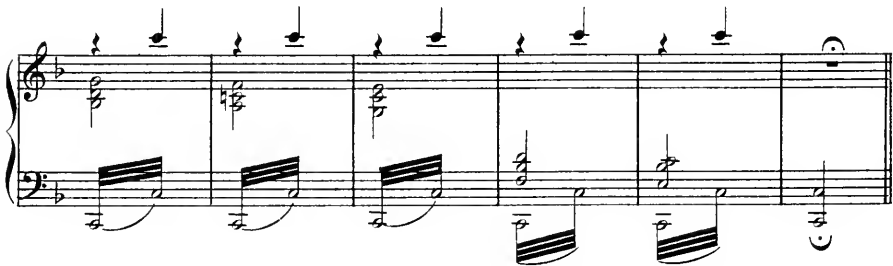
Allegro con brio.

Piano.

The piano score is written for a single piano. It begins with a treble and bass clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked 'Allegro con brio'. The score consists of five systems of music. The first system is marked 'Piano.' and features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The third system features a more complex melody in the right hand and a bass line. The fourth system includes a first ending (1) and a second ending (2). The fifth system concludes the piece with a final chord.

un poco meno

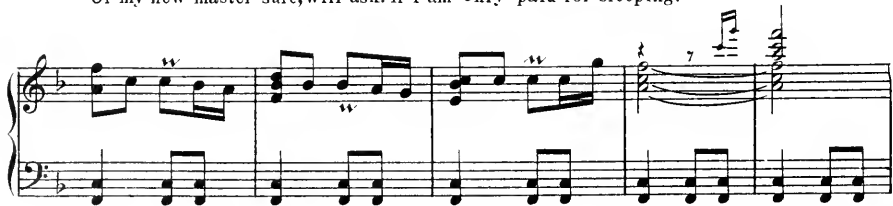
Bells

ritard.

Muffi speaks: "The hour is late, Towards noon its creeping, I must be up and at my task;



Or my new master sure, will ask: If I am only paid for sleeping."



Girls. Mufti.

Muf-ti! wake thee from thy slum-ber! Yes!Yes!

p *mf*

Girls. Mufti.

Yes! Yes! Day is here, — the hour grows late; Yes! I know,

Girls.

I'm up; Mark the hour's now nine in number,

Musical score for "The Merry Widow" (Act II). The score is for a vocal solo by the Girls and piano accompaniment. The lyrics are: "Keep still! con-found you! Some-bo - dy will hear; Op -". The music is in 2/4 time, key of B-flat major. The vocal line is marked "Girls." and the piano part is marked "Op -". The lyrics are written below the vocal line.

en our la-ticed gate!

Girls.

In the Ha-rem's deep se-clus-ion, Naught know we of male in-tru-sion;

Yet the thought comes o'er us steal-ing, fills us with a fool-ish feel-ing,

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady bass line. The lyrics are: "Yet the thought comes o'er us steal-ing, fills us with a fool-ish feel-ing,"

What if some fine young Prince charm-ing, Should come in here;

The second system of the musical score. The vocal line continues with the lyrics: "What if some fine young Prince charm-ing, Should come in here;". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Would we find it so a-larm-ing? Should he dare to call us

The third system of the musical score. The vocal line continues with the lyrics: "Would we find it so a-larm-ing? Should he dare to call us". The piano accompaniment continues with harmonic support.

"Dear?" Would the fates with joy sur-round us? Should he put an

The fourth system of the musical score. The vocal line continues with the lyrics: "Dear?" Would the fates with joy sur-round us? Should he put an". The piano accompaniment continues with harmonic support.

What say— you?
arm a - round us? Oh! what would we

What say— you?
do? Oh! what would we

Nourmahel.
do? If a man came here, But there is no such luck And his

arm was thus mis-placed. I've no a-larm, for where's the harm In am

Mufti. Tutu.

arm that's gone to waist? What's that? If he had an air and

was so de-bo-nair And it's said: they are al-ways, I'd ex-

plain it like this; If he stole a kiss, It's be-cause of his tak-ing

Mufti. Dudu.

ways; The i-deal If he told me: "I was the love of his life," In a

sen-ti-mental chat, I'd say: "this salve Is a way men have" And

Mufti speaks:
let it go at that.

Tempo di Valse moderato.
You can search this wide world o - - ver, From

Eng-land to far Ja - pan; ——— For a nee-dle, nee-dle, nee-dle

with-in a hay - - stack, For an ut - ter-ly per - fect man; _____

_____ You may search for the treasures of Kidd, _____ For the

air cas - tles built in Spain; _____ But look a -

gain and you'll hunt in vain, For a thing that a woman can - not ex -

plain Dance

The first system of the musical score for 'plain Dance' is in 2/4 time, featuring a key signature of one flat (B-flat). The treble clef staff begins with a single eighth note followed by a quarter rest, then continues with a series of eighth-note chords. The bass clef staff provides a harmonic accompaniment with a steady eighth-note pattern. The system concludes with a half-note chord in the treble and a half-note in the bass.

The second system continues the piece, showing more complex chordal textures in the treble staff, including some beamed eighth notes. The bass staff maintains its accompaniment pattern, with occasional changes in chord voicing.

The third system introduces a melodic line in the treble staff, consisting of a series of beamed eighth notes. The bass staff continues with its accompaniment, featuring some chromatic movement in the lower register.

The fourth system features a more active treble staff with various chordal and melodic fragments. The bass staff continues with a consistent accompaniment, using a mix of block chords and moving lines.

The fifth and final system on this page concludes the piece. It features a final melodic flourish in the treble staff and a concluding bass line. The system ends with a double bar line.

Oh! What's the Use.

Words by
FREDERIC RANKEN.

Quartette.

Music by
LUDWIG ENGLANDER.

Pierre, Sultan, Mimi and Mufti.

Allegro moderato.

Piano.. *ff*

Sultan. When a
Mufti. You

man starts out _____ on this world of strife, _____ Oh!
meet a girl _____ with a ba - by stare, _____ Oh!

Pierre.

what's the use? Oh! what's the use? Oh! what's the use of it all? _____ To
what's the use? Oh! what's the use? Oh! what's the use of it all? _____ You

toil and strug - gle, through - out his life. _____ Oh!
praise her fi - gure, ad - mire her hair. _____ Oh!

Pierre. All Pierre.

what's the use? Oh! what's the use? Oh! what's the use of it all? He
 what's the use? Oh! what's the use? Oh! what's the use of it all? You

mar-ries a girl, for he thinks it is best to set - tle him down for a
 speak of the depths of her lim - ped eye, de - clare that for her you would

life - long rest; but she wears the trous-ers, the coat and vest, Oh!
 glad - ly die; but she's "on" she knows, it's the same old lie, Oh!

Mimi. All.

what's the use? Oh! what's the use? Oh! what's the use of it
 what's the use? Oh! what's the use? Oh! what's the use of it

All. Pierro.

all? Man, man, down trodden man, liv- ing on pit- tance small, A
all? Man, man, poor foolish man, nev- er will take a fall, In-

Mimi.

Sad plaint he ut - ters, these words soft-ly mut - ters:
stead of his dy - ing, you'll find he is cry - ing: Oh! what's the_ use? Oh!

All. 1 2

what's the_ use? Oh! what's the_ use of it all? all?

Dance.

Piano accompaniment for the 'Dance' section, measures 1-16. The music is in 2/4 time with a key signature of two flats. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. Measures 1-4 and 8-12 are marked with a repeat sign. Measures 5-7 and 13-16 contain first and second endings, indicated by '1' and '2' above the staves. The first ending leads back to the beginning, and the second ending leads to the 'All four' section.

All four.

Vocal and piano accompaniment for the 'All four' section, measures 17-20. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The vocal melody is simple and rhythmic, with lyrics underneath. The piano accompaniment provides a steady bass line. Measure 20 ends with a double bar line and a fermata over the final chord.

what's the use? Oh! what's the use? Oh! what's the use of it all?

Oh! Thou art Fair my Love.

Words by
FREDERIC RANKEN.Music by
LUDWIG ENGLANDER.

Andante molto sostenuto.

Piano. *ff* *p*

An in-ven-to-ry of thy charms, my dear The pret-ti-est of fea-tures;
Thy wa-vy-tress-es fair, of gold-en hue, Thy willowed form entranc-ing;

I'll place up-on this can-vas here, Thou lov-li-est of crea-tures; As
The love-light in your eyes so true, At me now now glanc-ing; What

i-tem one, two eyes of blue, With pear-ly teeth, as i-tem two; Thine
brush can ev-er paint the smile. That on thy face, doth me beguile? Thy

Rose.

eye-brows arched, the whit - est skin To match the pur - i - ty with - in; Oh!
 por - trait done, is just be - gun, As well might one at - tempt the sun;

Tenor.

Oh

thou art fair, my love, my love And all my heart is yours, you know; I

thou art fair, my Rose, my Rose, Can aught com - pare with thee, who knows I

mf

live where thou art, ne'er shall we part, The love in my heart but grows, my love, Oh!

live where thou art, ne'er shall we part, The love in my heart but grows, my Rose, Oh!

cresc.

thou art fair, my love, my love And all my heart is yours, you know: As
 thou art fair, my Rose, my Rose Can aught com-pare with thee, who knows? As

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal lines are in a simple, lyrical style. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more complex pattern in the left hand.

sun-light scatters the gloom so cruel. Thou art my sun-shine, my love, my
 sun-light seat-ters the gloom so cruel, Thou art my sun-shine, my love, my

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano). There are also first endings indicated by a '1' in a box.

Jewel.
 Jewel.

The third system of the musical score. It features the vocal staves and piano accompaniment. The piano accompaniment includes dynamic markings: *ff* (fortissimo) and *p* (piano). The system ends with a double bar line and repeat signs.

sun-shine, my love, my Jewel.
 sun-shine, my love, my Jewel.

The fourth system of the musical score. It continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *f* (forte) and *ff* (fortissimo). There are also second endings indicated by a '2' in a box.

Love is a Game.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Allegro.

Voice. 

Piano. 

Allegretto grazioso.

Men, they say, have been de-ceive-ers ev-er, They're ev-er so



clev-er, When-e'er they say: 'I love you,' don't be ea-ger to believe, The



chanc-es are, that they deceive; Yes! girls, it's just as well, that you are



wa-ry, Both wa-ry and cha-ry; We thank you for the warning, but we

know them pret-ty well And us they can - not sell;

Girls up - on the o - ther hand are hon - est as the day,

mf

Nev - er would be-tray, nev - er would be-tray; Girls are not de-ceivers, as I've

oft - en heard 'em say: "That is their way;"

When a girl says "Yes" to you, she don't mean: "No!" No! Oh! No!

That's quite so, They say ev - er what they think, you

do not have to guess, Their "No" don't mean "Yes!"

They

say that men have been deceivers ev - er," So clev - er, so clev - er; When -

e'er they say: "I love you," don't be ea - ger to believe! The chances are that

they deceive, So girls it's just as well that you are wa - ry, Both

wa - ry and cha - ry; We thank you for the warning, but we

know them pret-ty well You know; and us they can not sell.

Solo.

Love's a game that ev-'ry play-er tries to win, With hope to

p

(Girls.) The prize is worth the winning;

gain a prize; Love's a game, it's

(Girls.) Take heed! be -

dan-ger-ous to gam-ble in, as wise men all ad - vise;

fore be-ginning;

— At that game, be sure you play not reck-less-ly, Or

(Girls.) The day you will be rue - ing;

you will rue the day;

Hearts may lead, but di - amonds are sure to win, the cyn -

(All Girls.)

ies say: Love's a game, that

ev - 'ry play - er tries to win, With hope to gain a

prize; Love's a game, it's

dan - ger - ous to gam - ble in, as wise men all ad -

vise: At that game, be

sure and play not reck - less - ly, Or you will rue the

day, Hearts may lead, but di - amonds are

sure to win, the cyn - ics say.

Dance.

124

Allegretto grazioso.



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written for piano and features complex chordal textures and melodic lines. The key signature changes from one flat (B-flat) to two sharps (D major) in the third system. Dynamics include *mf* (mezzo-forte) and *fz* (forzando). The notation includes various musical symbols such as notes, rests, and accidentals.

System 1: Treble clef has a complex chordal texture with many accidentals. Bass clef has a simple harmonic accompaniment. A fermata is placed over the first measure of the treble staff.

System 2: Similar to System 1, with complex chordal textures. A *mf* dynamic marking is present in the final measure of the treble staff.

System 3: The key signature changes to two sharps (D major). The treble staff features more active melodic lines. A *fz* dynamic marking is present in the final measure of the treble staff.

System 4: Continues the melodic development in the treble staff. The bass staff provides a steady harmonic accompaniment.

System 5: The treble staff has a more active melodic line. The bass staff continues with the harmonic accompaniment.

System 6: The final system on the page. It features a complex chordal texture in the treble staff and a simple harmonic accompaniment in the bass staff. A *fz* dynamic marking is present in the final measure of the treble staff.

Words by
HARRY B. SMITH.

A Woman's "No" Means "Yes." Music by
LUDWIG ENGLANDER.

Allegro moderato.


Voice. 

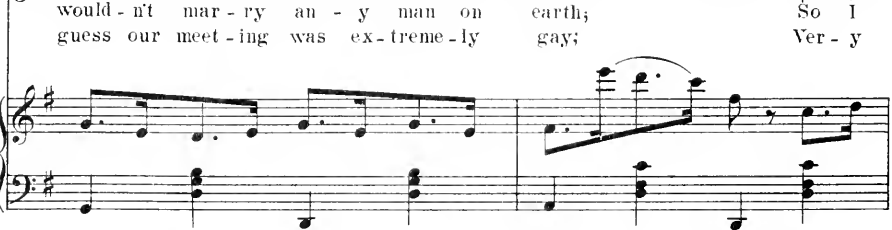
When I
When I

Piano. 


first pro-posed to Mol - ly, She de - clared that love was fol - ly And she
called she was de - light - ed, Said: "my love was quite re - quit - ed," You can




would - n't mar - ry an - y man on earth; So I
guess our meet - ing was ex - tre - me - ly gay; Ver - y




went a - way in sor - row And a gun I tried to bor - row, Whis - key
long she thought I'd tar - ried, She was read - y to be mar - ried, Left it



cost me near - ly all that I was worth. But the
all to me, to name the hap - py day. With a

se - cond day there - af - ter, All my grief was turned to laughter, For I
ten - der kiss we part - ed, I was hap - py and light - hearted, But next

found a lit - tle let - ter in the hall; 'Twas the
morn - ing in my mail what do I find? Just an -

au - to - graph of Mol - ly, She was friend - ly and so jol - ly And she
oth - er note from Mol - ly, Say - ing: "she had seen her fol - ly, And she

Refrain.

said: "she would be pleased to have me call;" When a
 thought she'd bet- ter change her lit- tle mind; When a

man says: "No" he means it, When a man says: "Yes," that goes; But a
 man says: "No" he means it, When a man says: "Yes," that goes; But a

girl will keep you guessing And her hand she nev- er shows, Oh! a
 wom-an is a puz-zle, What she real-ly means, who knows? Still it's

girl is most con- fus- ing When her love she would con- fess; Still it's
 safe to be sur- mis- ing, As through life you blithe-ly go, If a

pret-ty safe to gam-ble That a woman's "No" means "Yes."
 wom-an's "No" means "Yes," then That same woman's "Yes" means No. Dance.

130
Wanted: a Fly.
or

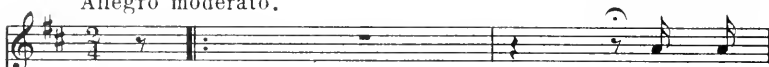
Words by
FREDERIC RANKEN.

The Spider and the Fly.

Music by
LUDWIG ENGLANDER.

Allegro moderato.

Voice.



1st Verse (Pierre.) There was
2^d Verse (Mimi.) Now a
3^d Verse (Pierre.) "Shall we

Piano.



once a hung-ry spi-der And a bach-e - lor was he (Mimi.) And a
lit - tle fly was pass-ing, When she saw the sign un - ique, (Pierre.) Why how
take a han-som cab? "Remarked this bad - ly bat - tered wreck (Mimi.) I sup-



most un - hap - py spi - der, I am sure; (Pierre.) He
pleas - ant when its just a lit - tle fly; (Mimi.) "How
pose you mean, re - marked it to the lass" (Pierre.) "No!



sat with-in his lodg-ings, just as lone-ly as could be, (Mimi.) A
cu-ri-ous," she mur-mured, I be-lieve I'll take a peek, (Pierre.) Then the
thankyou," said the fair one: But I'll take a "hors-e's neck" (Mimi.) And the

sin-gle life is hard-to long en-dure, (Pierre.) And he
spi-der must have wink'd his oth-er eye. (Mimi.) "Will you
gin-ger-ale went foam-ing in the glass. (Pierre.) "Won't you

grum-bled as a Bach-e-lor will grumble, say-ing I am
take me out to dine, If I go with you?" quoth she: "A
come and see my par-lor?" As he gave his love a hug, "I've a

feel - ing beast - ly blue to - day;" I real - ly can't see why, So I
light lunch on a fire - fly, Will be quite e - nough for me;" "I'll both
most at - tractive cob - web, And an o - ri - en - tal rug;" But the

think I'll hang a sign out - side, To show I want a fly; (Mimi.) For the
take you out to din - ner And I'll take you in," said he; (Pierre.) The
lit - tle fly declined with; "I am not that kind of bug;" (Mimi.) And the

Moderato.

blues a nice blue bot - tle is the cure.
spi - der al - so was a lit - tle "fly."
wait - er brought a four - teen dol - lar check.

(Pierre & Mimi.)

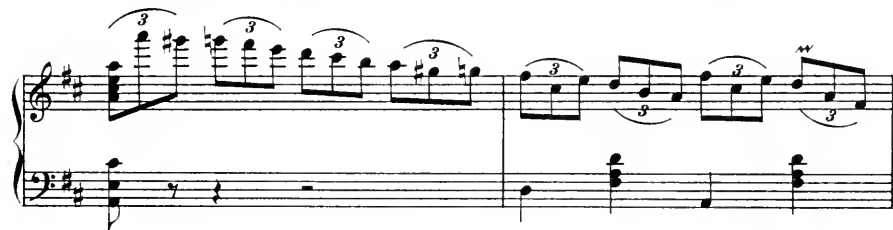
Want-ed: a fly, want-ed: a fly, same old sign out,—
 Want-ed: a fly, want-ed: a fly, same old bot - tle—
 Want-ed: a fly, want-ed: a fly, same old spi - der, I

same old lie; I need thee my dear, I've a va - can-cy here And to
 same old "Dry; Your face is di - vine, Here's your fa - vor-ite wine And to
 won-der why; now Thank you and such, I've en - joyed it so much, But you'll

1. 2. 3.
 fill it, to fill it, Is want-ed: a fly. want-ed: a fly.
 drink it, to drink it, Is want-ed: a fly.
 find out that still there Is

Dance.
Moderato.

This musical score is for a dance piece in D major, marked Moderato. It consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The first system features a treble staff with eighth-note triplets and a bass staff with block chords. The second system continues with similar triplet patterns in the treble and chords in the bass. The third system introduces a sixteenth-note triplet in the treble. The fourth system features a dotted eighth-note triplet in the treble. The fifth system has a more active treble staff with sixteenth-note chords and eighth-note patterns. The sixth system concludes with a final triplet in the treble and sustained chords in the bass. The piece ends with a double bar line and repeat dots.



136
Finale Act II.

Words by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Allegro moderato

Voice.

Chorus.

Please don't move!

Please don't move!

Allegro moderato

Piano. *ff*

Pierre.

Now! just look pleas-ant, ex-cuse my smile, your

Please don't move!

Please don't move!

coat's so fun-ny, It's last year's style;

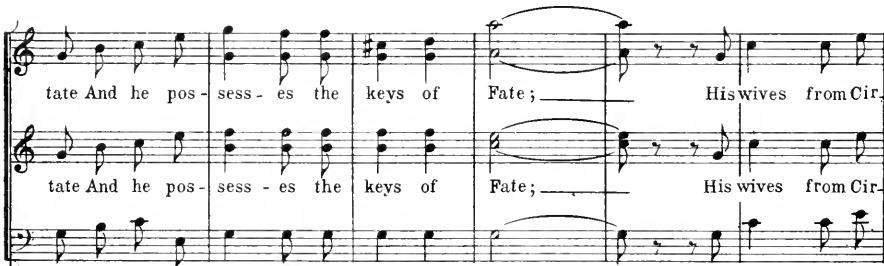
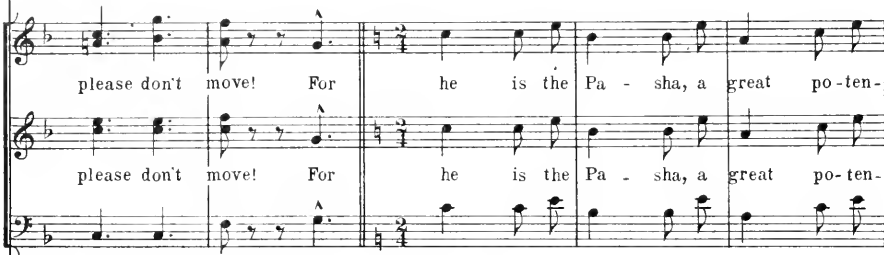
Please don't move! Please don't

Please don't move! Please don't

It's be - gin - ning to rain and you've on - ly a cane, But

move! — But

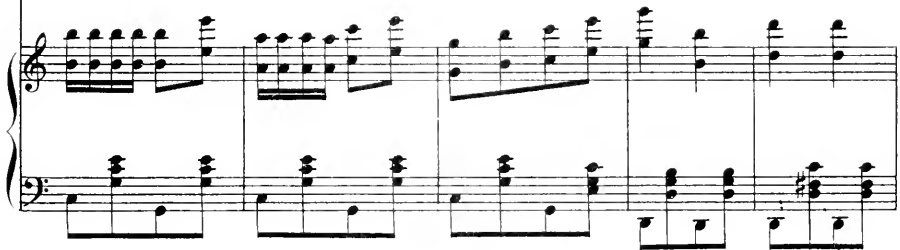
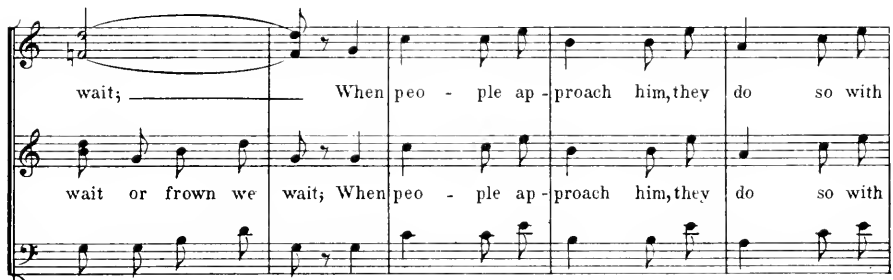
move! — But





cas - sia con - sid - er him great And on his smile or frown we

cas - sia con - sid - er him great And on his smile or frown we

wait; ————— When peo - ple ap - proach him, they do so with

wait or frown we wait; When peo - ple ap - proach him, they do so with



Pasha.

All

dread, For he's a tem - per wild and free;
 dread, For he's a tem - per wild and free;

loco

men who come near me, Must trem - ble and fear me, So
 men who come near me, Must trem - ble and fear me, So

ter - ri - ble I am, So ter - ri - ble I am, So
 ter - ri - ble I am, So ter - ri - ble I am, So

ter - ri - ble I am, So ter - ri - ble I am, As

The first system of the musical score. It consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics: "ter - ri - ble I am, So ter - ri - ble I am, As". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ev - 'ry one can see _____

ev - 'ry one can see. _____

ev - 'ry one can see. _____

The second system of the musical score. It features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "ev - 'ry one can see _____". The piano accompaniment continues with the same eighth-note bass line and chords. The system is divided into three measures, with the vocal line having a long note in the first measure and a dotted note in the second measure.

The third system of the musical score. It features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line has a long note in the first measure and a dotted note in the second measure. The piano accompaniment continues with the same eighth-note bass line and chords. The system is divided into three measures.

The fourth system of the musical score. It features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line has a long note in the first measure and a dotted note in the second measure. The piano accompaniment continues with the same eighth-note bass line and chords. The system is divided into three measures.

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